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Students of Music.

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"WRITERS tell us to think, to seek ideas, study them in their various phases, carry them into our daily work and improve the quality of our teaching by infusing into it a large admixture of the intellectual." Thus says a teacher, an earnest, conscientious teacher. He continues: "But they do not tell us how to think out ideas. My own training, unfortunately, was not such as to develop the mental powers systematically and to inculcate the habit of logical, coherent thinking. What can I do to compensate for this lack in my education?"

The mental powers increase in possibilities by exercise. It is good habit at least once a day to take up some thought, the outgrowth of a difficulty that must be lightened, an obstacle to be surmounted, and concentrate the mind upon it, brood over it, not only for a few minutes one day, but longer, and every day, until some light has been perceived. The mind works according to well-defined rules, but must have a starting-point. The idea to be brooded over. The results come from the chain of ideas which is gradually forged before the mind. The work. Thus, not only is mental discipline strengthened, but useful ideas are formed. If you want thought you must work. If you want the trained mind is able to find it more readily. If a teacher is in earnest about his work, he can put himself in his work and take his work into his own life in but one way, and that is by the higher powers given to him by the Creator.

The war with Spain, which, at the time of writing, seems on the point of closing, has been an education for our people in many ways. The magnificent record of our navy has created a great interest in our nautical affairs, especially in our warships, their construction and maintenance. Two vital factors in a warship are speed and armament. But it is found that the speed which a ship is able to attain immediately after launching becomes greatly reduced after the vessel has been at sea for a time, especially if the voyage be in the warmer waters. A marine growth develops on the hulls of the vessels and retards free motion through the water. Barnacles are the bane of the navigator, who knows that in time of war his safety and that of his command, perhaps important national interests, may depend upon the speed of his vessel.

Is it not possible to draw an analogy between a war-

ship and the young musician just launched from the conservatory or the studio of some well-known teacher upon the sea of professional life; eager, enthusiastic; his vital forces, his energies, all under the highest pressure? And do we not too often see the same result as in the ship? A few years of work, of teaching routine, and we know the harnesses have grown, speed is reduced, the engines lose in driving-power, and results grow less and less.

Two remedies are open to the captain of a vessel. He can dry-dock his ship and have the hull scraped. So can the musician whose effective force has been reduced by harnesses, to carry out the figure. Let him scrape himself clear of false ideas, negligence, indifference, prejudice, self-satisfaction, jealousy, and once more and anew start on his career ready to race with the strongest and fastest.

One other remedy is open to the sailor. BARNACLES do not grow in fresh water. Let the musician keep himself in the current of professional life, out of the stagnant feeblism that may be around him; keep the pure water always in motion; always active and alert for criticism and new ideas; keep up in the van, ready to hattle against all obstacles with the force and vigor of a machine in perfect condition. The barnacles that retard the growth of a musician must be guarded against just as the naval authorities seek to preserve their ships.

A WRITER in a secular newspaper says: "The main defect in music is the necessity of reproducing compositions by performing them. If it were as easy to read music as it is to read books, Beethoven's sonatas would be as popular as Schiller's poems."

Such a condition is, if not an absolute impossibility, at least a dream as unlikely of realization as the Utopia of the poet. There is a wide difference between music and thought; we are familiar with the meanings attached to the various words in use, and it is an easy matter to take up a definite thought and develop it. As to the objection,—the necessity of performance in music,—who will deny that a charm is imparted to the most ordinary prose by the reading of the trained orator, and that an understanding of the thought is contributed at the same

Yet musicians know that it is possible to read a composition, if not with the same ease as a poem, yet with great facility. Many are able to do this. The suggestion is made, to those of our readers who do not possess this faculty to any extent, that they select some work of recognized value in piano classica, and study it thoroughly, measure by measure, playing it over and over, memorizing it, analyzing its structure as minutely as possible, always striving to develop in the mind a reproduction of what has been heard, and thus the faculty of composition will be easier to read, and thus the faculty of appreciating music without performance will be developed and strengthened. The power may be inherent in some, but the many can cultivate it if they will; and they should, for it is indispensable to the musician.

"Must the popular be vulgar?" was a query propounded at one of the "Chantanqna" summer schools which have been organized in so many sections of our country. Although the query was considered mainly

from the literary side, yet it has considerable pertinence to the musical world. The limits between the two are in no wise clearly defined in many minds, and it is to be deplored that there is ground for the apprehension that with some the two terms are to an extent, at least, synonymous. It is an undoubted fact that the "coon song," which is dominant in vaudeville circles, and the great public which supports this character of entertainment, is conceived in a dignity and carried out in more than vulgar style. Perhaps it will shortly run its course, as the Irish dialect song seems to have done, but this carries with it no assurance that the spirit which conceived it and the public taste that supported it will be eradicated during the interim.

Turning to instrumental music, we note a somewhat similar state of affairs. In fact, it could scarcely be otherwise, since orchestras, bands, and piano and organ players render arrangements of "popular airs" and instrumental pieces modeled after them or pieces in dance forms in which the harmonic element is of the most elementary character and the rhythmic factor almost all-pervasive and, consequently, as monotonous as the tom-tom in the dances of the barbarian or savage. Is a remedy to be prescribed for this condition? If so, it can only be derived from the thought as stated at the beginning of this writing. The popular taste must be carried upward and away from any element of vulgarity. Upon the teachers, those representatives of our country,—they may be found in every section of our country,—the modest little hamlet as well as the large commercial centers,—upon the teachers, we reiterate, rests a large share of the responsibility of raising the taste of the people from any suspicion of vulgarity.

It is sometimes a good thing for a teacher to know how strong is the trust and confidence reposed in him by pupils. He may feel himself but a very ordinary man, yet he may rest assured that some of his pupils accept every word he says as authority. It is well that one know his responsibility, that he may seek to measure up to it.

A TEACHER who has lived in a community for a considerable length of time can doubtless recall at least a few instances of men who came to that particular locality, advertised themselves well in various ways, spread their own fame abroad, and seemed in a fair way to sweep everything before them. One day they disappeared, leaving behind them a reputation socially or financially broken, perhaps both. No one knows what becomes of these musical adventurers. They doubtless return to some and the same story is told again.

When the dispassionate observer reflects, he can not but be astounded that people will welcome these perpetually musical adventurers, and take up into their acquaintance men about whom they know naught but what self-glorification discloses, and neglect others whom they have known for years, whose work, if not dazzling, is often sterling, men whose business and social interests are thoroughly local.

One thought occurs to our minds. Were a general system of registration practicable, as in some other professions, what a safeguard it would be. Local organizations of teachers and musicians can do much along the lines of protecting themselves and the community from unscrupulous adventurers.























## TEACHING A NECESSITY.

BY ROBERT BRAINE.

bring out or communicate his perceptions. His perceptive faculty and executive faculty are distinct. One can not be overshadowed by the other without detriment to the whole. To be able to analyze a composition is no less important than to execute it, for one is dependent on the other. One can not describe that which he does not see, and one can not interpret that which he does not feel. It would be folly for a painter to attempt to reproduce on canvas the grandeur of Niagara Falls or the awful sublimity of the Alps without having seen them. It would be less difficult for a blind man to portray nature in her different aspects than for an "artist," without the faculty of perception, to bring out noble ideas in a musical creation. "If you wish to touch the feelings of others by means of music, your heart must first have been touched by its gentle power. If you wish to express consolation or sympathy, you must have suffered. If you wish to start a tear, you yourself must have wept. If you wish your music to raise others to heaven, you must yourself have been there by faith. You can not impart what you yourself do not possess."

The perceptive faculty is purely intellectual and constitutes the emotional side of a musician. The power to grasp the essentials, to search out inspirations even though they be located in a maze of difficulties, the ability to discern between the good and the commonplace, lies within the scope of the perceptive faculty of an artist. It implies analytical discrimination, the power to fathom the passionate and the dramatic, and yet with equal power to follow the composer to flights and digressions in the lighter vein. This faculty enables its possessor to grapple with the heaviest: to enjoy with equal measure ideas from Beethoven's Sonata in C-sharp minor or the capricious whims of Mendelssohn in the "Songs Without Words." The executive faculty is, of course, merely mechanical, and consists in executing what the fundamental faculty dictates.

Now, since the artist is he who, by the exercise of his perceptive and executive faculties, faithfully interprets the creations of another, it is evident that the personage known as the subjective "artist" is not an artist at all, but must rather be designated as a virtuoso. Such was Rubinstein. "As an interpreter of the masters, Rubinstein is somewhat erratic, seeming to treat the piece in hand as if it were an improvisation, and often paying small respect to the composer's intentions. His interpretations also vary with his mood." Such is Fillmore's criticism, written at the time when Rubinstein was astonishing the world with his wonderful technique and fiery grace. He contrasted widely with von Bülow, whose technique was fully his equal, but in whom the perceptive faculty was the dominant phase. Intelligent rendition and faithful interpretation made von Bülow the great artist that he was. Liszt, like Rubinstein, was a consummate virtuoso. His object was to astonish. With his brilliant pyrotechnics, the use of noble trills, arpeggios and runs, he well accomplished it. He dazzled the world by a display of wonderful force, and thus reached the rank he sought for—the Paganini of the pianoforte. Whatever he played, he stamped the name of Liszt upon it, and whatever he undertook to interpret was saturated with the personality of Liszt.

The virtuoso occupies a unique position, a position which does not overlap that of the artist. They are distinct. We would honor von Bülow, yet, in so doing, we must not underestimate Rubinstein. One was no less a genius than the other. Both possessed a common purpose, but their means of attaining it were widely different. One ignored himself in the interpretation of a master's thought and humbled himself in the endeavor to present the creator's version of the work in hand. The other made his personality prominent, and stamped interpretation with his individuality.

It is quite a mistake to think that "culture" means to paint a little, to sing a little, to dance a little, and to quote passages from the latest popular books. As a matter of fact, culture means nothing of the kind. Culture means mastery over self, politeness, charity, fairness, good temper, and good conduct. Culture is not a thing to make a display of; it is something to use so modestly that people do not discover all at once that you have it.

Too many music students steadily refuse to give any attention to learning the art of teaching, on the grounds that "they never expect to teach." The fact is that teaching is the principal occupation of nine musicians out of ten, at least for a great portion of their lifetime, and the only means by which they can earn their living. Therefore, they should learn to teach well.

Many of our young musicians studying for the operatic stage, for positions in the orchestra, for organists' positions, or for the concert stage as soloists, look with elegant scorn on the idea that they shall ever be obliged to teach, and yet very few musicians are able to escape it in the long run.

To make a good livelihood on the concert or operatic stage as an organist or as a member of a first class orchestra is reserved for a favored few; and even they are enabled, as a rule, to hold their own amid the fierce competition of the constantly increasing host of talented young musicians and vocalists constantly forging to the front only for a comparatively short time. Look over the ranks of our orchestras, our opera singers, and our leading instrumental concert soloists and vocalists and see how few gray heads there are. Where are the rest? They have fallen by the wayside, so far as continuous public performances are concerned, and are teaching or else making their livings in other walks of life.

The operatic soprano or tenor no longer able to cope with the fresh young voices of an on-coming generation opens up a studio and teaches; the traveling concert soloist, after losing many months' salary from his company disbanding after a run of bad luck, settles down in a good city and hunts up a class of pupils; the orchestra musician, after discovering what a precarious living is to be made from depending on chance engagements, loses no time in getting some pupils as a back-log for his income.

The reason of this is that teaching, whatever its other short comings may be, offers a steady income to any musician who faithfully follows it; whereas there is no business in the world more precarious and uncertain than that in connection with operatic and concert work. This is largely caused by the fickleness of the public taste, which ever demands something new in the way of amusements, so that it is impossible for many organizations to continue to enjoy the favor of the public for long at a time. One can count on the fingers of one hand the number of concert companies in this country which are able to get through one year without disbanding.

Only a few musicians, and those of the highest possible talent, are able to make a comfortable living from concert engagements alone in the United States. The rest have to be content with teaching alone, or with teaching supplemented with a few concert engagements, or a short concert tour each year.

No music student should continue his studies a day longer if he is not willing to teach, for it is practically his life. He should look the matter squarely in the face, and learn as much about the teaching as he possibly can. Unfortunately, too little attention is given to the art of teaching in our conservatories and colleges. Everything else is taught to perfection, except the most important of all—how to teach. In ordinary school branches we have given the opportunity of learning how to teach before they take regular positions. There should be a provision with the same object in view in every conservatory of music or college. Young lawyers have moot courts, young physicians have hospital practice, and young soldiers the opportunity of learning the principles of command from actual experience; but the young music teacher is obliged to go into the world, secure a list of victims, and learn experience from operating on them.

I have long thought that a department in our leading musical educational institutions in which the art of teaching music is thoroughly taught would be of the highest possible advantage. Musicians, as a rule, detest music teaching as the most odious task which can fall to

the lot of a human being, simply because they do not know how to teach. I have seen teachers fret and fume and work themselves into a horribly nervous condition in teaching a few pupils, because they were trying to teach the pupils music which was entirely unsuitable to their capacity, or because the pupil was not technically capable of coping with its difficulties. Producing a good pupil in music is almost exactly like manufacturing some complicated piece of machinery—a watch, for instance; one must know exactly how to set about it. He must know what to do first, and what to do next, and what to do next, and next, until the watch is turned out, finished and glittering, to keep perfect time until it is worn out. Now, fortunately for the public who carry watches, there are great factories in which skillful young men and women are taken in and started at the beginning and taught exactly the steps to be taken to make a watch. As yet, however, there seems to be no place where young musicians can be taught exactly how to produce a first-class music pupil. All the efforts of our music schools are directed toward bringing the music pupil himself up to a certain standard of proficiency. The extremely talented pupil, who seems to learn everything by intuition, never dreams of the skill which his teacher brings to bear on a dull pupil. If he could be present during some of these lessons which the teacher gives to backward pupils, he would succeed much better when he gets into active musical life and has backward pupils of his own to teach. The trouble is that young music teachers have no other school to learn teaching but the hard school of experience, and they waste many valuable years in learning to impart the knowledge which they possess.

A teacher of music must not only know how to surmount all the difficulties himself, but he must know the best methods by which others can surmount them. One teacher will utterly fail in giving a pupil the idea of how to set about conquering a certain technical difficulty, while another teacher of large experience will show him how to practice it so that he will get it with hardly a struggle. There are said to be tricks in all trades, but I doubt if there is any trade so full of tricks as that of music teaching. If you would scale the great musical Parnassus you must have a guide who has been taking large parties up its cliffs for years, and who knows every little foot-hold by which one may reach its heights.

A student who has been studying music for ten years or so is very apt to forget his early struggles with the difficulties of time and technique, so that a beginner offers as difficult a problem for him to teach as if he had never been one himself.

If one knows every step which should be pursued in teaching, music teaching is not the frightful occupation which one would think it was, to judge by the complaints of teachers. If a perfect routine is followed, and the teacher builds the foundation carefully first,—instead of starting on the roof and working downward in producing his musical house,—it is not more wearing or brain-fagging than any other of the professions, provided one does not teach too many hours of the day. If teachers will only teach their pupils to think for themselves, and will only teach them the principles of music, instead of simply giving them so many pieces to play at church socials, the work would not be so difficult.

Why would it not be a good plan for musical schools and colleges, as well as private teachers, to set apart a certain time for the instruction of pupils in the art of teaching. Pupils could be procured in any number from the ranks of those who are too poor to take lessons. These pupils could be taught by members of the normal class, in rotation, under the direction of one of the best teachers in the institution, being pointing out the best way of instructing the pupil. Pupils of different grades, from beginners to the most advanced, could be instructed in the presence of the class by the members and by the teacher, and in this way the prospective teachers would gain an admirable insight into the principles, and would save themselves years of bungling, in which they would have to find out all the methods of successful instruction by experience.

I believe the reason why the Germans excel to such a great degree in the art of music teaching is to be found in the fact that such a large number of German schools and conservatories have the class system, in which three or four pupils take their lessons in class, and thus hear one another's lessons. They gain a great insight into the art of teaching in this way.

No 2556

## ALBUM LEAF.

Revised and fingered by  
William Benbow.

HERRMANN SCHOLTZ.

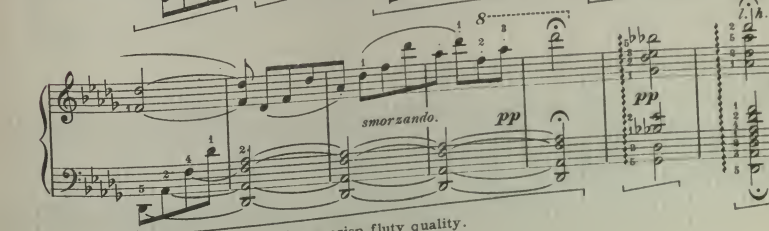
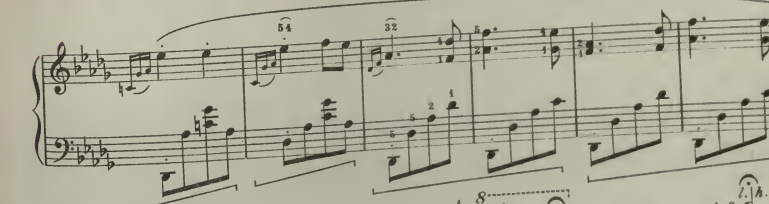
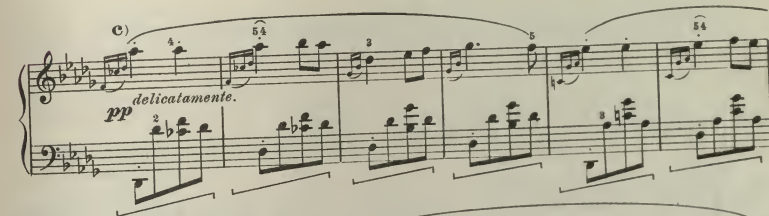
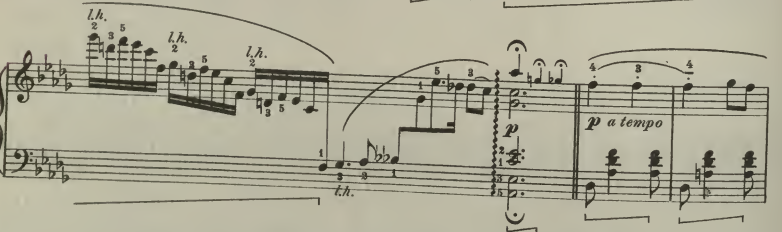
Andantino. M.M. ♩ = 84.

- a) This Composition is a neat setting of three pearls, which you will meet everywhere. The cluster of three repeated notes, especially the third note, should be given with a lingering intensity.
- b) Just enough pressur emphasis on G flat to hold and blend softly into F of the last measure.

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Un poco piu mosso.



c) Light finger staccato to give a crisp fluty quality.



## MENUETTO in D.

PHILIPP SCHARWENKA.

Tempo di Menuet.

First system of the Minuet in D, measures 1-8. The music is in D major and 3/4 time. It begins with a piano (*p*) and dolce (*dolce*) marking. The melody is in the right hand, and the bass line is in the left hand. The key signature has two sharps (F# and C#). The time signature is 3/4. The first system contains measures 1 through 8.

Second system of the Minuet in D, measures 9-16. The music continues from the first system. It includes markings for *p dolce*, *sempre p*, *cresc.*, *mf*, *p*, *cresc.*, *f*, and *dim.*. The key signature remains D major. The time signature is 3/4. The second system contains measures 9 through 16.



## DANCE CAPRICE.

Revised and fingered by  
Edgar L. Justis.

Eduard Grieg, Op. 28, No. 3.

Vivace.

• Make the chromatic progression in the Bass discreetly prominent.  
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*vigoroso* *f* *fp* *fp* *pp dolce*

*vigoroso* *f* *fp* *f*

*fp* *pp dolce*

*poco rit.* *a tempo* *f*

*p* *ca* *lan* *do* *fp* *p D.S.*

# VALSE CAPRICE.

FRANK L. EYER, Op. 18.

*Lento.* *l.h.* *8<sup>va</sup>* *Tempo Rubato.*

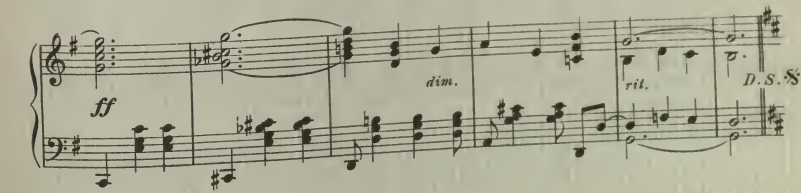
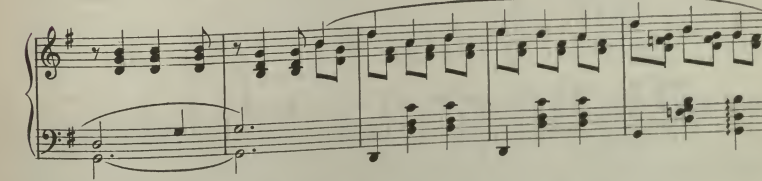
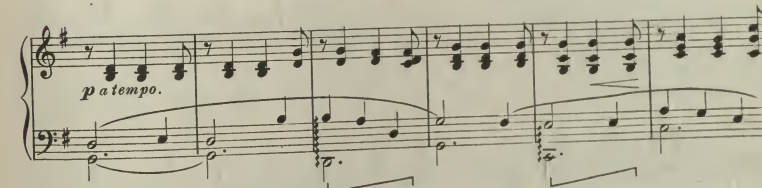
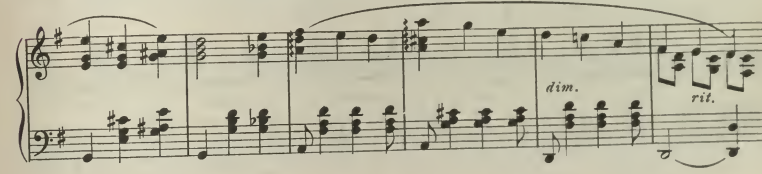
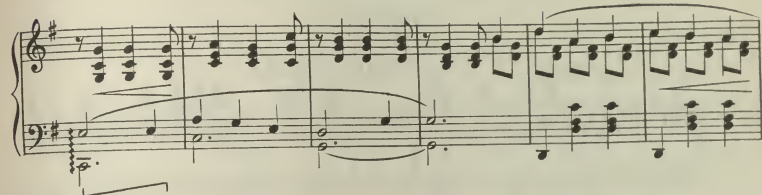
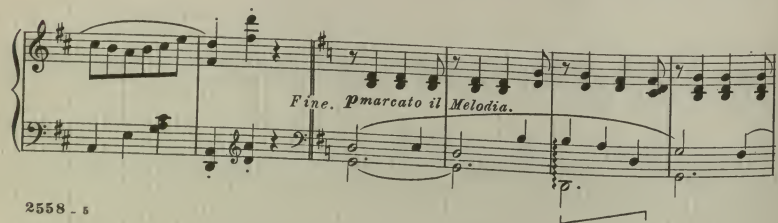
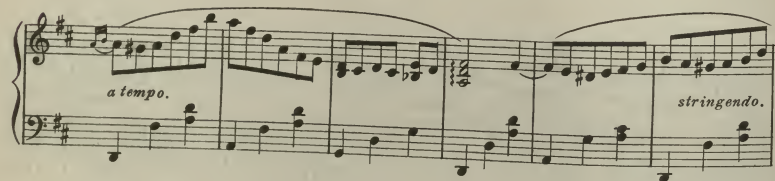
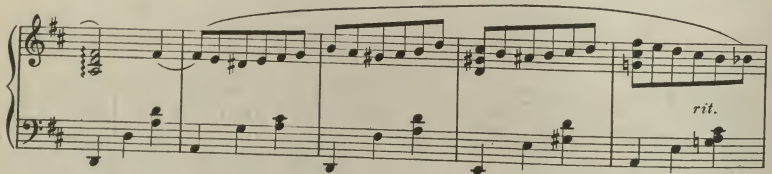
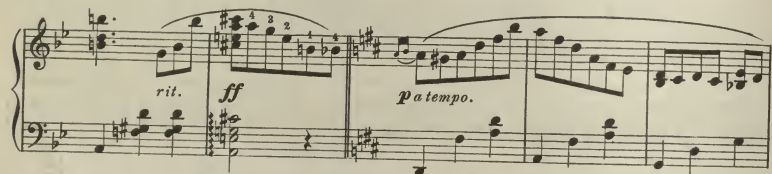
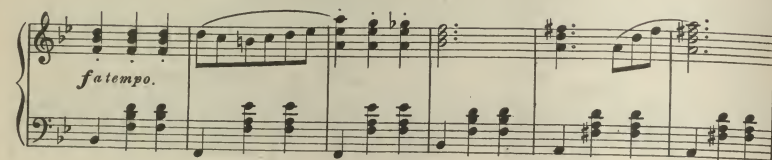
*f* *pp* *p*

*rit.* *a tempo.*

*stringendo.* *pp* *f*

*dim. e rit.*







To my daughter Frieda.

## Goldfish Polka.

SECONDO.

Richard Goerdeler.

*Ad libitum.* Tempo di Polka.

*p* *ritard* *p* *rit.* *p a tempo* *rit.*

To my daughter Frieda.

## Goldfish Polka.

PRIMO.

Richard Goerdeler.

*Ad libitum* Tempo di Polka.

*p* *ritard* *p* *8* *8* *p* *8* *8* *rit* *p a tempo* *p* *rit*



*a tempo*

*Trio.*

*Fine.*

*p*

*mf*

*sfz*

*p*

*mf*

*sfz*

*rit.*

*\**

2455.6

*8*

*p a tempo*

*8*

*p*

*8*

*Trio.*

*Fine.*

*p*

*8*

*rit.*

*p a tempo*

*8*

*mf*

*8*

*mf*

*sfz*

*p*

*rit.*

*8*

*p*

*\**

2455.6

\*Repeat first part of Trio, then D.C. to Fine.



## My Sweetheart.

Poem by  
Griffith Alexander.

Music by  
Nicholas Douty.

Slowly, with great expression.

She's nei-ther schol-ar-ly nor wise But Oh! her heart is wondrous

ten-der And love lies laugh-ing in her eyes;

She's nei-ther schol-ar-ly nor wise, And yet a-bove all else I

*mf*

*rit. molto.*

*rit. molto.*

*al tempo.*

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prize— The right from e-vil to de-fend her,

She's nei-ther schol-ar-ly nor wise But Oh! her heart is won-drous

ten-der. She's nei-ther schol-ar-ly nor wise

But Oh! her heart is won-drous ten-der.

*f il basso marcato.*

*cresc.*

*very broadly.*

*rit al Fine.*



## All through the Night.

Welsh Air—Ar Hyd y Nos.

Words by Harold Boulton.

Arr. by W. J. Baltzell.

*Andante.*

1. Sleep, my love and peace at-tend thee, All through the night; Guard-ian an-gels  
2. Though I roam a min-strel lone-ly, All through the night; My true harp shall

God will lend thee, All through the night. — Soft the drow-sy hours are creeping,  
praise thee on-ly, All through the night. — Love's young dream a-las! is o-ver,

Hill and vale in slum-ber steeping, Love, a-lone, his watch is keeping, All thro' the night.  
Yet my strains of love shall hov-er, Near the presence of my lov-er, All thro' the night.

3. Hark! a solemn bell is ringing, Clear thro' the night; Thou, my love, art heav'nward winging,  
Homethro' the night. Earthly dust from off thee shaken, Soul immor-tal thou shalt waken,

With thy last dim jour-ney tak-en, Home thro' the night.

For Church Use.

## God, That Madest Earth and Heaven.

1. God, that madest earth and heaven,  
Darkness and light;  
Who the day for toil has given,  
For rest the night.  
May Thine angel-guards defend us,  
Slumber sweet Thy mercy send us,  
Holy dreams, and hopes attend us,  
All through the night.

2. Guard us waking, guard us sleeping,  
And when we die,  
May we in Thy mighty keeping,  
All peaceful lie:  
When the last dread call shall wake us,  
Do not Thou, our God, forsake us.  
But to reign in glory take us  
With Thee on high.

R. Heber &amp; R. Whateley.



—It may with truth be said that a poet's work consists in what he leaves to imagination, and to elucidate and express by music is the task of the composer.



BY E. A. SMITH.

THERE is much to commend in the prize medal system and something to condemn. No tree produces, each one the perfect apple, and no system is without its faults; but in a trial of two years such good results have been obtained that the prize medal system will be continued for an indefinite period among my pupils, and it may be of interest to know just how the final test examinations are conducted.

The pupils who are to play draw lots, and are known by number only, so that the three judges, who sit in an adjoining room or are concealed by a screen from the player, do not know who is playing. They then mark upon the following points—accuracy, time-memory, and interpretation, the scale being that of one hundred. It being too much for each of the judges to mark upon all of these points, they are requested to divide them as follows: One to mark upon time, one upon accuracy, etc., and all mark upon interpretation,—this being one of the most important points to be considered.

The teacher marks upon the following points, which extend over the entire year's work, viz., "general progress" and "technical work,"—this latter covering the scales, arpeggios, and finger exercises, etc. Of this progress for the year no one can judge so well as the teacher, and this marking should be done before the contest in order that the utmost fairness shall prevail.

These medals should be given for various grades, or two or more grades can be classed together. A medal for "general excellence" can be given, and one for the "best program," so as to arouse and stimulate the energies in different directions and to reach better the various elements composing a class. The successful contestants should then give a program and invite their friends or the general public to attend. If these medals are contributed by leading citizens, all the more zest will be given. The name of the one contributing the medal should be engraved upon it, the purpose for which it is given, the year, and the name of the person securing it. All this can be done upon a very small surface, and medals in silver or gold can be obtained at the cost of a few dollars. The following results have been noted.

Greater interest, better work, more careful attention, and a valuable experience arise from a test of this kind; a mental discipline, as it were. Whatever furnishes a healthful stimulus to the mind is good in its general results. But try the system for yourself.

## TWO SCHOOLS OF ORGAN PLAYING.

ORGAN playing may be divided generally into two schools. In one the organ is treated as an orchestra, the production of orchestral effects being sought, while the other holds that the organ has so noble a tone quality and so many resources of its own that it need not servilely imitate the orchestra. I belong to the latter school. Berlioz said: "The organ is Pope; the orchestra, Emperor." In other words, each is supreme in its own way.

I am utterly opposed to the playing of orchestral works on the organ. The rendition of orchestral pieces on it, in an attempt to reproduce the orchestral color of the original scoring, is, to my mind, deplorable enough.

As between orchestra and organ, each has its great qualities and its faults. The organ has a certain solidity of resonance, while the orchestra's resonance is restless, feverish. The organ holds, sustains. On the other hand, one of the great faults of the organ is its lack of attack, or aliveness of response. Here I may refer to a fault in technique which is often found. Many organists think it wise not to press down the key too quickly or too far. I think, on the contrary, that the full pressure of the finger should be made at once, and the key held down solidly until released.—*Alexandre Guilmant.*

—Little ideas and big successes never go together.

## THE ETUDE

## HOW TO MAKE MUSIC STUDIOS ATTRACTIVE.

V.

THIS question is one of interest to teachers and pupils, and with the idea of securing material on the subject THE ETUDE solicited contributions from a number of well-known teachers. Replies were published in THE ETUDE for April, May, June, and July, with illustrations.

From MISS ELIZABETH WESTGAATE.

NEITHER for a music studio nor for any other room do I advocate a carpet completely covering the floor and nailed upon it. A polished floor seems better, with a rug of good proportions, leaving the piano mostly, if not entirely, upon the uncarpeted space. And in the studio, as in every other room, good taste and the use to which the room is to be put should determine everything. I send a photograph of my studio showing the north end of the room; and while it is not yet a complete fulfillment of my ideal, a description is added.

The piano is a parlor-grand, the case having been made especially to be as little ornate as possible. It stands mostly upon the uncarpeted floor.



STUDIO OF MISS ELIZABETH WESTGAATE.

The curtains at the windows are of a plain net, as thin as possible. There are no portieres at the wide opening between the studio and library. The pictures consist mainly of musical subjects.

There is not, strictly speaking, an ornament in the room. There are some bowls and jars for holding flowers, and plenty of candlesticks (for on some occasions we like the half-light which a dozen candles give). The tone of the room—walls, floor, etc.—is sage-green, with a touch of daffodil-yellow in the cushions of the settee.

Close to the piano, and built under the north window, is a set of book-shelves, containing all the useful books on music which I can find. These authorities may be easily consulted.

I use a long bench, considering the revolving stool an abomination.

FINE goods are frequently present here at a pupils' musicale, the studio and library being used and the chairs placed as in a concert-hall. But a studio twice as large would be better. Public recitals by the students are held in a church.

As this is a small city of 30,000 inhabitants, a studio in the home seems best.

A shut-off room for waiting pupils has not been found necessary; for those whose lessons connect have become

acquainted, and are not ashamed when playing before each other.

For the rest, let us have some flowers in a bowl (always possible in California); a blazing wood fire upon the hearth and the cool winter days; the sun shut out and the light let in in summer; and then—enthusiasm for the work in hand, so that any studio, no matter how unideal, may be a pleasant place.

From HANS SCHNEIDER.

I SHOULD recommend the most artistic finish for a studio. The musician should, above all, be a man of artistic temperament.

I do not think a studio should have a home-like appearance, but should impress itself upon the pupil's mind (especially the younger ones) as something beautiful, something above the common and everyday appearance, just as art itself is a going beyond nature, above the common. The tasteful arrangement of a studio ought to be the reflector of the teacher's taste in music.

Musical is of all the arts the most symbolic and mystic, and dark colors, heavy effects, with a leaning toward the oriental taste, are to me the most effective in producing that dreamy, mystic, and romantic feeling which is its

## Studio Experiences.

A PUPIL. "SUB ROSA."

AIMEE M. WOOD.

IN all small communities an impression is prevalent that a teacher of music has necessarily arrived at the very summit of knowledge, with positively nothing left to be acquired, the least intimation on the part of the supposed embodiment of musical erudition that such is not entirely the case having the effect of decidedly weakening the confidence of the public at large in the teacher's pedagogic ability. The following incident shows the strategic measures resorted to by a teacher to obtain needed lessons without the knowledge of her patrons.

I was occupied one evening with practice, after a day spent in teaching, when I was interrupted by a light rapping at the street entrance of the music-room, the bell evidently either overlooked or ignored by the person seeking admittance. Upon opening the door a figure stood before me, most curiously attired, and as my visitor entered and began immediately a discussion relative to a course of study,

I became still more mystified. She wore a coat or long duster of gray linen and an odd head-gear, resembling a Quaker bonnet, which partly concealed her face. She wished a lesson at once, and before seating herself at the instrument paid for a full quarter in advance. My suggestion that she remove her head-covering was silently ignored.

I found her sadly deficient in fundamental principles, but eager for knowledge, and her questions in regard to the most minute details gave me the impression that she was thoroughly in earnest in her determination and desire for acquirement.

Upon the following week she came at the appointed time and regularly thereafter, always in the evening, according to her request, and not once during the term did she remove her strange head-gear or permit me more than a casual glimpse of her face.

A second term was added to the first and she made rapid progress, having at length a repertoire of light music (she had insisted upon bringing her own selections) which she performed very creditably. I saw her no more after the close of the last quarter, but one day, chancing to glance over the weekly paper issued in a nearby village, I observed a notice of a concert to be given, and in the program appended saw the names of the compositions studied by my *incognito* pupil. Several

of my pupils, to whom I mentioned the event, seemed to know the young lady well as a popular teacher, and I found myself, on the eve of the recital, one of a party from our town in attendance at the concert in the village three miles distant. In the young woman daintily robed in white, who appeared upon the platform, I could not by any possibility have recognized my evening pupil, but the pieces, the touch, the manner and style of rendering, I recognized instantly.

I found that she had given me an assumed name, and that the reason for her disguise was simply a fear of losing the confidence of her friends and patrons should it become known that she considered herself in need of lessons. If somewhat amused by the girl's diplomacy, I respected her secret and kept my own counsel, appreciating her motives.

## THE ETUDE

REWARDS.

CAROLINE M. LATHROP.

I HAD one pupil, a little boy, who was very bright, particularly in a mathematical way. I don't think he cared so much for the music itself, but he was very clever. I had in my studio the invention of a friend of mine—a preparation of which to make hobbles. I used to hold this out as the reward for a good lesson, but the usual trouble occurred—the pupils liked the reward better than the lessons. One day it was particularly hard for this little boy to devote his attention to it, time, so I let him blow one bubble for each time he would play the piece through. After he had played it a number of times, he said to me:

"Teacher, do n't you think this is enough?" "Why?" said I. "Oh, because it seems to me the playing lasts longer than the hobbles do."

TEACHING PUPILS TO COUNT.

The metronome is a good aid for helping pupils to learn to count, but if used too much the playing becomes mechanical. So I tried another way. If in dot playing or reading at sight I could not make a pupil count, I



STUDIO OF HANS SCHNEIDER.

would count until my throat was dry, then suddenly stop my part and make the pupil go on alone, which, if he had the bass, was not particularly interesting. It usually produced the desired effect.

PLAYING DANCE MUSIC.

H. L. TERTZEL.

MRS. X., a worthy lady, comes into Prof. G.'s studio, accompanied by her son, and says: "Now, Professor, I want my boy to get to play dance music, waltzes, etc., nicely, and please devote his time to this one thing. I want him to get to be a good player."

If she but knew it, Mrs. X. puts herself in a ridiculous light, as would a patient who should go to a doctor, tell him the nature of the ailment, and prescribe what remedy the doctor should give to him.

The teacher is supposed to know his business, or you would not go to him. Mrs. X. He has a knowledge of piano playing which you can not have. Now, perhaps, in order to enable your son to play dance music grace-

fully, and to be otherwise a good player, it might be necessary for him to work diligently for a time on what you might call dull music, to give him a soft and pleasant touch in place of the wooden hammering which he at present employs. It might be necessary, supposing him to be deficient in technique, for him to spend a good deal of time in various finger gymnastics and exercises, that his fingers might acquire the agility necessary to a good performance of your coveted waltzes.

In short, do not, Mrs. X., try to tell the teacher what you do or do not want done. You know little or nothing about the subject. Tell him, "Here is my son. Teach him how to play the piano." The teacher can tell readily enough what the boy needs, and that he will give him, be it agility, ease of reading, touch, or what not.

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"BRIGHT ENOUGH, ONLY LAZY."

SUSAN LLOYD BAILY.

AN atom of a boy, who delights my soul at present, is musical and quick to learn, but constitutionally opposed to exerting himself in any way. He never learns a lesson, unless his mother sits beside the piano and watches him practice. One day after a miserable lesson when he asserted with much innocence that he had been working, I said to him, "Well, if you really practiced that piece, and still play it in that way, I don't believe you are bright." He gazed upon me severely and replied, "Oh, yes, I'm bright enough, I'm only lazy, that's all."

JEWELRY.

SPARKING of this child reminds me of a group of little girls, all close school friends, whom I enjoyed very much. The disturbing element here was one child whose colored nurse had said to her, "If you don't look out, Helen will get ahead of you." From that minute the strings were out of tune. Finally, I discovered that I had been "partial" because I had passed unnoticed a dainty ring worn by one of the children, after pointing out to one of the others, who came to her lessons with three fingers of each hand loaded, and numerous hangle bracelets that tinkled cheerfully against the keys, that she could play better if she left her jewelry at home.

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INTERPRETING OF LESSONS.

FRED A. FRANKLIN.

The writer once had the pleasure of receiving instruction from an old German teacher now dead and forgotten, who lived and labored in an Ohio town, receiving but little credit for his faithful service outside of his limited circle of intimate friends and pupils. He was a queer old fellow, and bore a remarkable resemblance to Franz List, which he enhanced by wearing his hair in the same square-cut fashion. He gave his lessons at the residence of his pupils, as was then the custom, and particularly objected to having any one else enter the room while a lesson was in progress. One day he was busily engaged in giving a lesson to a new pupil, whose mother, being unaware of the teacher's peculiarities, entered the room. Turning quietly to her he said, "Maulin, will you please be so kind as to glow der door vom der outside?"











## New Publications

STORIES OF FAMOUS SONGS. By S. J. ADAIR  
Fitz-Gerald. J. B. Lippincott Company. Price,  
\$2.00.

This is a day of research. The public is like a great interrogation point, an animated query. It wants to know all about its favorites, whether warriors, statesmen, poets, musicians, or even objects which lack personality, such as works of art, or, as in the book before us, songs. It would seem from a perusal of this work that but few, if any, of the famous songs of the world are without a tincture of romance of some kind. The human element is infused into the works of mankind, and oftentimes a simple little song is the outcome of a great emotional crisis, national or individual, the manifestation of racial characteristics, the reflex of the thought and times that gave it birth.

We note some of the songs that are considered in this volume: "Home, Sweet Home," "Robin Adair and Ellen Aroon," "Auld Lang Syne," "La Marseillaise," "Die Wacht am Rhein," "Star-Spangled Banner," "Yankee Doodle," "Kathleen Mavourneen," "Last Rose of Summer," and many other favorite English, Continental, Welsh, Scottish, and Irish songs. A full chapter is devoted to the consideration of "God Save the Queen," which is set to the same tune as the American hymn, "My Country 'Tis of Thee."

It is easy to see that a work such as this has great value to the musician, especially those whose interest in the now popular lecture recitals, which touch upon all topics related to music, even some that are decidedly recedite.

The author says that he spent more than fifteen years in the gathering and preparation of material for the book, and it bears evidence of careful work. Of course, it must follow that there is controversy on subjects such as these, but the author is at pains to state the reasons for his conclusions.

The book contains 426 pages, with elaborate index, and is a perfect mine of information on the subject, and incidentally on many other cognate questions. It should be in every musical library, since it gives most valuable information in a convenient form.

THE HOMOPHONIC POISMS OF MUSICAL COMPOSITION. BY PERCY GOETTERICH. G. Schirmer. \$1.50.

The author, in his preface, says: "The book lays no claim to furnishing clues to the subtle art of composition"; it is "no more than the enumeration and explanation of the formal devices and methods of structural treatment in the homophonic domain of musical composition." Having kept this in mind, we can say that the author has produced a book which should be helpful to the student of composition or analysis, and to the teacher a work which can easily form the basis of class instruction. We understand that a work on Polyphonic Forms of Composition is to follow. We note the following principles of criticism given to the composer:

1. Is the work sufficiently melodious, and is its melodic delineation striking, agreeable, and ingenious?
2. Is the formal design rational and clear?
3. Is its rhythmic structure distinct and effective?
4. Does it contain sufficient harmonic and modulatory fullness and charm?
5. Is the demand of contrast adequately respected, and the tone of monotony avoided?
6. Is it written conveniently and sensibly, with regard to the technique of the instrument for which it is designed?
7. Is its title appropriate?
8. Does it sound as well as it looks upon the page?

INTERLUDES. Seven Lectures. By the late HENRY C. BANISTER. Collected and edited by STEWART MACPHERSON. Macmillan Company. \$2.00.

Prof. Banister belonged to the conservative school of English musicians, and whenever his thought impinged

upon modern ideas and methods of composition and musical expression he shows a slight feeling of dissatisfied. And yet one would not call his writings those of the fog. His views were determined by his training and his time of mind.

But few, if any, of the English musicians have done more genuine service in the cause of musical literature than did Prof. Banister. The lectures contained in this book were delivered before various schools or musical bodies, and are on topics of great interest to the professional and amateur as well. Some of the lectures are "The Appreciation of Music," "The Development of Movement Structure," "Some Thoughts Concerning Musical Composition," and "Counterpoint in Modern Free Composition."

These are subjects which Prof. Banister's long experience in teaching theory render doubly interesting to the reader. They are full of good ideas expressed in a clear, attractive style. One element in much of Prof. Banister's writing shows his feeling for classicality. Not only in the above writings, but in others, he has called attention to the principles of construction, and by comparison with other arts, especially literature, deduced some valuable logical and clear in expression and easy of application.

The student of music, the teacher (who should never cease to be a student), and the writer on musical topics will each find material for his own use in this book, which is the work of a thinker and a scholar as well as a musician.

THE DUENNA OF A GENIUS. M. E. FRANCIS. Little, Brown & Co. \$1.50.

A new musical story, which should rank along with "The First Violin." The scene is laid chiefly in England, both the country and in London, the heroine being a young Hungarian violinist who has come to England with the hope of securing an opportunity for a public hearing and winning success. The unique and fascinating individuality of the heroine, her whimsicalities and fitful, capricious nature introduce in the reader's mind a constant apprehension lest the unexpected and undesirable happen.

The music of the violinist with a great pianist, in a most romantic manner as described, is one of the most charming pastorals in modern literature. The misunderstandings of the two other principal characters furnish the more somber color.

We recommend this story as a pure, wholesome story, with none of the moral lapses which seem to be an almost invariable feature in novels dealing with art life.

## AGES OF COMPOSERS.

The following table of the ages attained by fifty-three of the best known composers has been compiled: Auber attained the age of 89, Bach 65, Beethoven 75, Berlioz 66, Boieldieu 60, Brahms 64, von Bülow 64, Cherubini 82, Chopin 40, Clementi 80, Cornelius 50, Cramer 87, Duni 84, 85, Dorn 88, Field 59, Franz 77, Gluck 73, Gounod 76, Halévy 63, Handel 74, Hauptmann 74, Haydn 70, Heller 74, Hiller 74, Hummel 49, Kreutzer 69, Fr. Lachner 80, Orlando di Lasso 74, Liszt 75, Lortzing 48, Live 73, Marschner 80, Michel 54, Mendelssohn 38, Meyerbeer 73, Moscheles 70, Mozart 35, Paganini 58, Palestrina 80, Raff 60, Rameau 81, Rossini 70, Schubert 36, Scarlatti 74, Schubert 31, Schumann 40, Schütz 87, Smetana 60, Spohr 75, Spontini 77, Tartini 78, Tannert 80, Wagner 70, and Weber 40.

That 80 years were reached by Auber, Cherubini, Clementi, Cramer, Dorn, Lachner, Palestrina, Rameau, Franz, Gluck, Gounod, Handel, Hauptmann, Haydn, Heller, Hiller, Orlando di Lasso, Liszt, Live, Meyerbeer, Moscheles, Rossini, Scarlatti, Spohr, Spontini, Tartini, and Wagner. The youngest to die were Chopin, Mendelssohn, Mozart, Schubert, and Weber.

Of living composers, virtuosos, and directors there are Adolph 34 years old; Delibes, 62; Joachim, 67; Lassen, 66; Leonavallo, 33; Mascagni, 34; Reinicke, 74; Saint-Saëns, 69; Bernhard Scholz, 69; Verdi, 85; Willner, 66.—*Courier.*

## SCHERZOSO.

EXTRACTS FROM A MUSIC CATALOGUE.—"True Her Not"—for fifty cents. "I Would Not Live Always"—without accompaniment. "See the Conqueror My Love Lies Dreaming"—with illuminated one. "There Was a Little Flower Maiden"—in three parts.

Mrs. Phyllis.—"There seems to be no end of inventions. Just think; there has been a piano invented that can be played in bed."

Phyllis.—"That settles it. After this it'll be no use to stop at mere crimping players; they'll have to be killed."

In a New York church the clergyman announced that the proceeds of the collection would be devoted to reducing the debt on the church. During the singing of the music, while the contribution boxes were being passed, the tenor, a German, had a solo in which were the words, "And the dead shall be raised." He was top of his voice. "Und so dieß soll be raised in the twinkling of an eye!"

A FRIENDLY SUGGESTION.—"What a strong, solid voice Miss Mallow has."

"Yes; I advised her to devote herself to Euter carola."

"Why?"

"Because they are sung only once a year."

"Here's the tempting offer made (according to 'Harger's Bazar') to a young lady who, possessing a piano, and being about to move to a small country town, advertised for room and board with a family 'mainly inclined'."

"Dear Miss, we think we kin suite you with room and board if you prefer to be where there is music. I play the fiddle, my wife the organ, my son Ben the accordion, my other datter the banjo, my son Glen the bass drum, while all of us sing gospel songs in which we would be glad to have you take part both vocal or instrumental if you please to play on any of our an' when we all get started there is real music in the air. Let us know if you want to come here to bed."

"My dear," said Mr. Hawkins to his better half the other morning, "do you know that you have one of the best voices in the city?"

"Indeed!" replied the delighted Mrs. H., with a flush of pride at the compliment. "Do you really think so?"

"I certainly do," continued the heartless husband, "otherwise it would have been worn out long ago."

"A family was discussing music when one member strove to recall the name of a certain composer."

"I can't remember it," said my friend, "but I think, although it is on my tongue's end. As near as I can come to it, his name is Doorknob."

"Doorknob!" repeated one of the others. "There is no composer whose name sounds anything like that. I'll go over a few names—Beethoven, Mendelssohn, Wagner, Haydn, Handel!"

"That's it," interrupted the forgetful one. "It's Handel. I knew it was something you seized with your hands."

Composers.—"I hope you like my new opera."

Orchestra.—"Oh, it's good enough in its way, and I am sure it will be performed after the works of Haydn, Mozart, Beethoven, and Meyerbeer are forgotten."

Composers.—"Really?"

Orchestra.—"Yes, but not all then."

Baron Hausmann was a fellow-pupil with Berlioz at the Paris Conservatory, then under the direction of Cherubini. Berlioz was an unruly genius, and while music when he should have been studying counterpoint. Consequently he was not in favor with his teachers, and especially with the precise and "classical" Cherubini.

One examination day, as Hausmann relates in his "Memoirs," Cherubini was running over a piece which Berlioz had submitted, when he came upon a complete rest of two measures.

"What is that?" he asked, in his usual ill-natured tone.

"Mr. Director," said the pupil, "I wished to produce an effect which I thought could best be produced by silence."

"Ah, you thought it would produce a good effect upon the audience if you suppressed two measures?"

"Yes, sir."

"Very good. Suppress the rest; the effect will be better still."

A school-boy, called upon to define Melody and Harmony, wrote: "Define Melody you hear it; Harmony is a person at the piano, and Harmony is a person at the piano, and down and a piece, and somebody else set down and play something that went with it. You would say it harmonized." The young gentleman is in a fair way to obtain a certificate from some examining body.

## PUBLISHERS' NOTES

The Kindergarten Music-building Game recently mentioned in THE ETUDE is gaining wide recognition among music teachers. It is evident that this manner of teaching the rudiments of music is a great stride in advance of what has heretofore been practiced, and is well adapted to the reforms of to-day in our schools.

The object is to inspire the young child with a love for music; to simplify and make interesting the dry skeleton of this science, which has so often discouraged and repelled the beginner; to press the art side of music to the front. The mechanical, the scientific side is to be unseen, and, ere the child is aware, it has a musical development not dreamed of in the past, still less realized by the next generation too young for the piano.

The game sells for \$1.50 with characters neat, \$2 with characters cut ready for use.

"EAR TRAINING," by Arthur E. Hoxox, which we have in press, is progressing satisfactorily and we hope to have the work out in time for the fall teaching. It is a work in which every music teacher should be interested. Ear training is fast becoming a regular study of music, which it always should have been, but, owing to the nature of music and having a large percentage of mechanical training connected with it, the mental training has been overlooked. Our system of education is fast recognizing the importance of ear training, and it is now assuming a very prominent place. This work of Mr. Hoxox is up to date. He is a regular teacher of ear training in the Oberlin Conservatory of Music, and the work has been thoroughly tested for years.

We would advise every practical teacher to at least send for a Strauss copy, which may be purchased for 25 cents, postage paid. This will give an opportunity to examine the work. In a great many cases the teachers themselves will apply the instruction of this work to themselves, and no doubt with profit, and then they will impart it to their class. We are exceedingly anxious that this work of musical education should be recognized by every practical teacher. The work will be out in a very short time, and we would advise all those who before it is too late.

We have in press a work for singing classes entitled "Choral Class Book," by L. S. Leason and H. H. McGrahan. It is just such a work as the average singing class requires; it contains elementary exercises for the very beginners; it has an intermediate and will concert department. The book is octavo size and will contain one hundred and ninety-six (196) pages. It can be purchased on advance offer for 25 cents, but not more than one copy will be sent to any address at this price. We have received several orders for over one hundred copies in advance from those who have examined a few of the sample pages. We have had printed a few copies of the first part of the book, which we will send to any one who applies. These pages give a very good idea of the character of the book.

The work is expected to be on the market soon after the 1st of September.

Dr. H. A. CLARK'S book on "Harmony" has met with great success with those who have had an opportunity to examine the book. It is just such a work as the progressive teacher should use for theory. Much mystery has been thrown about the study of theory, and the study has suffered on account of its improper text-books. If any of the readers intend to inaugurate a theory class in the fall, we would advise a careful examination of this work.

From the opinion of many of our patrons, unsolicited, THE ETUDE during the early part of the present year has been very well received, and we are gratified to hear that you are in any way dissatisfied with your present work. We fully met with their expectations and approval. Much we say truthfully that never has the paper had better or more careful attention from us than during this time. New departments have been added, and the entire field has been canvassed thoroughly for anything of interest to our contributors. Our subscription list is steadily growing. We thank those of our subscribers—a great many of them—who have solicited for us and sent us in subscriptions, thereby earning our liberal premiums.

months' subscription to THE ETUDE for 25 cents. These three months' subscriptions must not include any issues beyond September. There were a great many of our subscribers who took advantage of this summer subscription, and no doubt have found it eminently satisfactory with the class of pupils with which they are dealing. The object of this subscription is to keep alive the interest of pupils during the summer months, when the regular lessons have been suspended.

The next issue of THE ETUDE will contain a supplement. It will be a portrait of one of the masters, large size, suitable for framing.

The importance of "Touch and Technique," by Dr. Mason, and the "Standard Graded Course of Studies," by W. R. Mathews, entitle them to a place in the curriculum of our institutions of learning. In the catalogues of institutions there is a course of study prepared in which, in most cases, is not carried out in practice. The above two works are particularly progressive and systematic and ought to form a part of every music course in institutions of learning. In the making up of catalogues for the next season it will be well enough to bear in mind that the course of study can be considerably improved by the incorporating of these two works in the curriculum.

During the summer months we expect the return of all our patrons who our patrons do not desire to retain, and a complete settlement made of all accounts. This is near the end of the general season as possible. If you have not already made your return, kindly do so at once, before we are rushed with the fall business.

The advertising columns of THE ETUDE offer exceptional advantages for the making known or the selling of anything pertaining to music teachers or students. Music schools in particular have had splendid results. We should be pleased to receive a larger number of earnest teachers and students than it is possible to reach in any other manner. Our rates of advertising are not high. A professional card, at our special rates, will do more to make your name known than is possible by any other method.

In making remittances by express, money order, bank check, or draft, it is necessary for the sender of the money to place a two-cent internal revenue stamp on money to place a cancelled also by the sender same. This stamp, with his or her initials, and the date. The object to attach this stamp not only places some one else in a position of paying the tax which is levied on it, but destroys the validity of the remittance in any case at law. Domestic post-office money orders do not need an internal revenue stamp.

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There will be no cessation of our activity in this line. Supplements will be given, and everything done to make the paper as valuable as we possibly can.

If you have not our premium list, we shall be pleased to send you one, and also some free sample copies to assist you in obtaining subscriptions among your scholars and friends.

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